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ABSTRACT

This teacher's guide accompanies a packet of five art reproductions based on children as a theme. The guide offers suggestions for engaging children's attention and curiosity about art and artists, and encourages exploration of the issues these works present through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. The activities emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Artists presented and art works examined in this guide are: (1) Miyuki Tanobe, "Monday, Washing-Day (Lundi, Jour de Lessive); (2) Napoleon Bourassa, "Les Petits Pecheurs (The Little Fisherman)"; (3) Louise Scott, "Two Blue Balloons, One Grey"; (4) Mary Cassatt, "The Sisters"; and (5) Theophile Hamel, "Flore et Olympe Chauveau." After introductory sections which provide background information regarding the instructional methodology, and suggestions for discussions and activities, the guide includes objectives, concepts, materials, preparation, discussion questions, a focus activity and extension activities, and resources for presenting each of the five art reproductions. The guide concludes with biographical notes on each of the artists represented in this guide, and an annotated list of art reproductions in the Art Image Series. (MM)

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Art Image **Preschool**

Christine Thompson

SO 029 380

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TEACHER'S GUIDE

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Art Image **Preschool**

Introducing 3 to 5-year-old children
to art and artists

Christine Thompson

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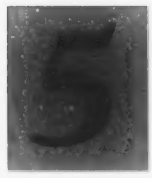

CHILDREN TOGETHER

Editor: *Rachel Ross*
Cover illustration: *Nicholas*, age five.

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Illustrations:
Many of the children's drawings which accompany this teacher's guide appeared previously in Réal Dupont's book, *Lire les images des enfants*, published in 1991 by Les Éditions l'Image de l'Art, Montréal, Canada. Additional works were created by preschool and kindergarten children enrolled in Saturday art classes at the University of Illinois at Urbana-Champaign. The generosity of author and artists alike is gratefully acknowledged.

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ABOUT THE ART IMAGE PRESCHOOL PACKETS

The **Art Image Preschool** program consists of five individually packaged units. Each packet contains five reproductions of works of art carefully selected to represent varied interpretations of a theme that engages the attention and curiosity of preschool children. Also included is a teacher's guide, offering suggestions for introducing specific works of art to young children and for encouraging children to explore the issues these works present in their own ways: through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. These ideas are offered as possibilities and resources for teachers who wish to make works of art part of their own preschool environments. The variety of settings in which preschool children gather is tremendous. Each group of children and teachers is unique. These packets can be adapted and used in many ways to initiate new projects or areas of study, or to supplement and extend activities that are part of the preschool curriculum.

Art Image Preschool packets available:

Packet 1 — Shapes, Colors, and Stories
Packet 2 — Pets are Part of our Lives
Packet 3 — Portraits are Images of People
Packet 4 — Animals in the Wild
Packet 5 — Children Together

INTRODUCTION

ART IMAGE PRESCHOOL packets are designed to introduce children ages three to five to artists and the images they create.

The activities suggested in the teacher's guides emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Young children will encounter artists as kindred spirits, people involved, as the children themselves are, in the creation of meaning in visual forms. Most importantly, they will come to know works of art as familiar parts of their own environment — images that are available to admire, investigate and incorporate into play.

THINGS TO TALK ABOUT

The preschool years are an ideal time to introduce children to art and artists. The fascination that all artists share with the processes of forming materials, recording and interpreting their experiences, and refashioning the world are powerful motivations which young children discover for themselves as they work with art materials. Preliminary concepts of historical time and of place and context are presented concretely in works of art. They provide clear evidence of the ways people lived, dressed, worked and played in other countries or long ago. Change and constancy in human experience and the unique and universal concerns that bind the human family and distinguish its members become visible to children as they examine the diverse interpretations that various artists have given to a common theme. Conversations about works of art reinforce children's growing recognition that others may see things differently than they do, and that it is often necessary to take others' perspectives into account if we are to communicate effectively. Works of art elicit descriptive and metaphoric language, demonstrate and build facility with relational concepts, and initiate philosophical inquiries as children speculate on the meanings embodied in the works of art they encounter. Children experience works of art in many ways — drawing on the resources of their memory, association and perception, speculating and telling stories in visual, verbal, and dramatic forms. Works of art are almost always "about" something — people, animals, landscapes, celebrations, and many other themes — suggesting rich possibilities for interdisciplinary learning, thematic units and projects.

THINGS TO DO

We know that young children learn most effortlessly and effectively when they are actively involved with concrete materials. Children's own explorations of basic art media and ideas remain the most potent form and the focus of art education in preschool years. When art activities are inspired by works of art, children's experiences with paint, clay, paper and drawing materials may be especially rich and provocative. Children who explore media and techniques similar to those used by artists, who borrow forms used in a particular work to rearrange in their own ways, who experiment with size and surface in their own drawings, will experience art in varied and engaging ways. Children whose own drawings express their fascination with the world beyond their tether — under seas and sewer grates, in castles or space capsules — delight in discovering artists who share their particular passions.

DEVELOPMENTAL ISSUES TO CONSIDER

The most dramatic change that occurs in young children's art during the preschool years is seen in the transition from non-representational scribbling or mark-making to the intentional depiction of people, objects, and scenes. Many three-and four-year-old children can and do draw humans, animals, vehicles and buildings, but many do not produce such symbolic representations routinely or independently until well into the kindergarten year. This process of learning to draw is a natural and predictable one, nurtured by repeated experiences with basic art materials and by children's growing abilities to monitor and direct their own actions with the help of their teachers and peers. Children's early representational attempts should be welcomed and supported in every way, but they should not be rushed.

Children who are still scribbling will enjoy participating in the activities and discussions suggested in ART IMAGE PRESCHOOL packets, but they may not be equally as ready to draw or paint the subjects which artists represent in their works. Artmaking activities that are compatible with the interests and abilities of prerepresentational children, and those which leave the choice of subject matter to the child's discretion, are featured throughout the teacher's guides. **Activities which focus specifically on representational drawing are suggested primarily for older children.**

Notes on Evaluation

Evaluation of young children's learning in art is best accomplished through careful observation of children at work and documentation of each child's art process, products, and the talk that surrounds their making. Many of the activities described throughout this guide can be shared with children and their parents as evidence of children's learning. Additional general recommendations for monitoring children's artistic development and learning are included in this appendix.

Biographical Notes

Many teachers in kindergarten and elementary school classrooms find that children are fascinated to learn something about the artists whose work they are enjoying. Brief descriptions of the five artists whose works are included in this packet are provided for teachers who may wish to share this information with children.

1.

2.

3.

1. Controlled scribbles and outlined shapes are basic ingredients of children's early drawings. Todd, age four.

2. Children continue to explore shapes and marks, alone and in combination, as they begin to draw people and things. Dinah, age three.

3. "Tadpole" figures share a page with suns and patches in this three-year-old's drawing.

AIMS OF THE PROGRAM

The ART IMAGE PRESCHOOL program is designed as resource for teachers of young children. Art plays a crucial role in children's learning and development. Young children come to know and to make sense of the world as they explore artistic forms and meanings in their own drawings, paintings and constructions, and as they encounter works of art made by others.

This program provides thematically-organized ideas and model lessons to enable teachers to:

- Share works of art with young children in meaningful and engaging ways.
- Provide developmentally appropriate art experiences.
- Incorporate art into preschool classrooms and curricula.

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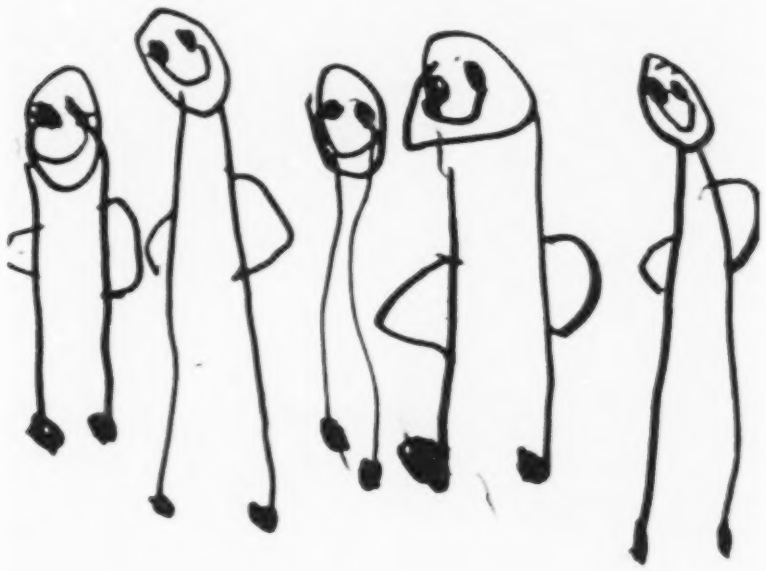

4.

6.

4. Each child finds a distinctive way to represent people. Four-year-old Albert dress his family.

5. Children soon begin to dress up their people — with buttons, striped clothing, big smiles, and long hair carefully arranged to avoid contact with arms which still extend from the head. Child, age four.

6. Experienced preschoolers, like five-year-old Maren, may begin to draw characters in specific situations. This giant strides with his head in the clouds.

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STRUCTURE OF THE PROGRAM

The teacher's guide is divided into two sections, each featuring many possibilities for presenting the five reproductions to children.

Section 1 provides a format for introducing the five art reproductions and the theme they represent. It begins with a brief BACKGROUND FOR TEACHERS. This section addresses specific developmental issues related to the thematic unit and considers the significance of this theme for young children's learning.

Section 2 of the guide is divided into five parts. Each part focuses on a work of art individually and includes suggestions for activities to encourage exploration of concepts and meanings presented by the reproduction.

OBJECTIVES

The forms of learning that are central to the activities suggested are described in a concise and easily-referenced manner. Awareness, exploration, inquiry, and utilization of skills and ideas are given primary importance.

CONCEPTS

Vocabulary words or concepts which may be unfamiliar to young children are listed. Young children come to understand new words most readily when adults use such words in contexts which make their meanings clear. It is far more effective to offer repeated, concrete examples than it would be to share a formal definition of terms such as shape or texture, or concepts such as point of view. Ideas for presenting, clarifying, exploring and reinforcing such concepts are included throughout the activities suggested in this guide.

7. Separately drawn trunks, hairstyles, and clothing are among the details children incorporate into figures in late preschool or kindergarten. Pattern, age five.

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Materials

Most of the suggested activities involve basic art materials that are considered standard in most preschool settings: tempera paint, crayons, markers, chalk, construction paper, clay, found objects, etc. In a few cases, more exotic materials, such as canvas or wood scraps, are recommended for special occasions. In every case, the materials listed are only suggestions and others could be substituted if need be. Repeated experiences with a few high-quality art materials will help young children to gain control over art media and focus on the symbols and meanings emerging in their work. The selection of appealing, easily distributed and managed materials allows teachers to focus on children and their work.

Preparation

Setting the stage for activities remains an important role for teachers of young children. This section describes the preparation of materials, displays, classroom space, and so on, required for the activities outlined in the two sections which follow: THINGS TO TALK ABOUT and THINGS TO DO.

Things to talk about

The guide presents a full description of one way of introducing children to the art reproductions as a group and individually. These introductory activities may involve group discussions or private conversations, treasure hunts or games, movement or role-playing, remembering or speculating. They are designed to suggest a range of possibilities to teachers who should feel free to improvise and adapt approaches they favor to suit their students and their classrooms.

Things to do

Suggestions are offered for activities which will encourage children to explore some of the ideas and meanings presented by the reproduction in their own ways as they work with art materials. The experiences recommended under this heading are open, exploratory, and developmentally appropriate for most three-to-five-year-old children, but as always, teachers will recognize differences in the experiences and interpretations that individual children bring to any activity.

More things to do

This section includes a listing of related, multidisciplinary activities, possible extensions, and further avenues for exploration. Included are ideas for field trips, classroom visitors, learning centers and projects. The suggestions range from ambitious special events to simple projects which could be organized and presented on the spur-of-the-moment.

Resources

When possible, exceptionally beautiful and thematically appropriate children's books are identified. Excellent resources for teachers who wish to study a concept, process, or technique in greater detail are also included.

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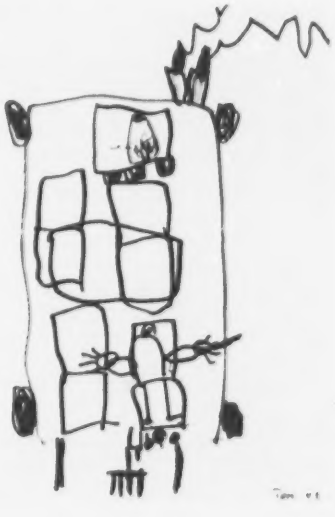

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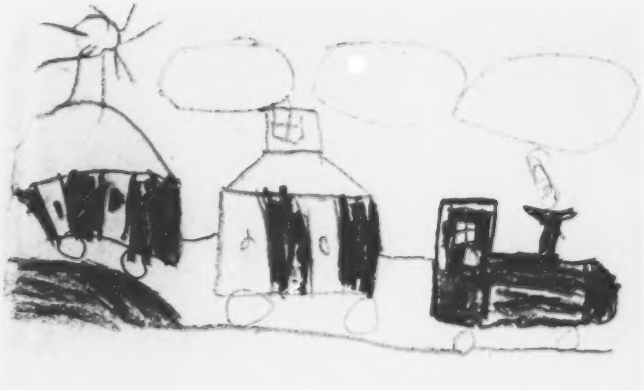


10.

8. Patrick, age three, used familiar and well-practiced shapes to draw this car. Five wheels fit the space available.

9. Four-year old Toni's drawing incorporates most of what he knows about cars: They have four wheels, two seats in back, two in front, and, when a driver is behind the steering wheel, fumes trail from exhaust pipes. Toni invented an imaginative and effective view to share his knowledge.

10. Christian, almost five-years-old, found a way to place the wheels of all three train cars firmly on the track.

TEACHING THE PROGRAM

CREATE SPECIAL PLACES FOR WORKS OF ART IN YOUR CLASSROOM

Make the reproductions in this packet part of the classroom environment. Hang them at child's-eye-level, in a place where children can see and talk about them throughout the day. Reproductions may be displayed singly or in combination, but images placed side-by-side invite comparisons — between bright and dull colors, for example, or differences in subject matter, mood, or style.

PROVIDE AN ENVIRONMENT FILLED WITH OBJECTS TO ADMIRE AND EXPLORE

Encourage children to collect and share intriguing or beautiful things they discover. Draw attention to the colors, shapes and surfaces of both natural and constructed objects. Invite children to handle and hold objects in the collection, and to use them in their play.

INTRODUCE CHILDREN TO ART REPRODUCTIONS

Bring a new reproduction to the children's attention at a time when they are gathered in a quiet, attentive mood — following a story perhaps. Continue to refer to the reproduction whenever you notice a connection between the children's activities and the images on display.

INTRODUCE CHILDREN TO ARTISTS AND THE WAYS THEY THINK AND WORK

Help children discover that many things we see and use everyday — illustrations in children's books, cups, chairs, paintings — were designed or created by artists. Invite a local artist to visit your classroom, or arrange a visit to an artist's studio. Children will enjoy watching an artist at work, or working alongside a painter, weaver, or sculptor.

SHARE ORIGINAL WORKS OF ART WITH CHILDREN

Visits to art galleries, museums, or artists' studios allow children to experience first-hand the tremendous variety of size, surfaces and materials that are possible in original works of art. A photograph or postcard reproduction of one of the children's favorite original works will help them understand that reproductions are photographs, or copies, of "real" works of art.

PROVIDE EXPERIENCES WITH THREE-DIMENSIONAL ART WORKS

Help children discover and explore sculptural forms in the classroom and community. Visit statues in local parks, sculptures in public spaces. Talk about the differences between action figures and paper dolls.

RECOGNIZE THAT CHILDREN'S RESPONSES TO WORKS OF ART TAKE MANY FORMS

A finger slowly tracing a shape or pointing out a detail, a nod, a shrug, a random observation, the incorporation of a theme into constructive or dramatic play: all are significant aesthetic responses. Young children may be unable to give reasons for their comments or to offer explanations for their preferences. Accept the responses that children are able to make. Record their comments to share with parents and to follow up in later conversations.

PROVIDE MANY OPPORTUNITIES TO TALK ABOUT ART

Young children are ready and willing to talk about works of art, but they may not find formal group discussions the most congenial situation for doing so. Casual conversations with individual children, pairs, or small groups allow all children to be heard and encourage dialogue among the children. The questions suggested in this guide may be used to facilitate informal discussions.

INVITE ACTIVE VIEWING

When talking with children about works of art, be certain that every child has an unobstructed, close-up view of the reproduction. Active participation is essential. Movement activities, treasure hunts and games keep children involved and attentive. Props such as magnifying glasses or cardboard tube viewers encourage close inspection.

ENCOURAGE CAREFUL LOOKING

Ask questions that children can answer by referring to the reproductions and/or to their own experiences. Begin with questions such as: "What do you see?" or "What do you think is happening in this picture?" Ask children to describe and interpret an image. It is often more effective to make an observation than to ask a question, and always better to ask questions to which you do not already know the answer.

FOCUS ON THE PROCESS OF CONSTRUCTING MEANING

Help children "make sense" of works of art by encouraging them to express and explore their personal responses to images. Feelings and associations are the basis of children's responses. Ask "How does this painting make you feel? Does this make you think of something that happened to you? Have you ever...?" Encourage children to search for connections between their own experiences and the actions or event depicted in the work of art. Share your own responses with children.

MAKE TIME FOR ART EVERYDAY

A specific time reserved each day for art activities highlights art as an essential aspect of young children's learning. Repeated experiences with basic materials — pencils, crayons, markers, paint, paper, clay, collage and construction materials — allow children to gain control over media and to concentrate on the refinement of the symbols which represent their thoughts and impressions of the world.

WATCH, LISTEN, AND PARTICIPATE AS CHILDREN MAKE ART

Preschool children thrive on adult response to their art and relish the company and the commentaries that other children have to offer. Feel free to join in the conversations that arise as children make art, repeating or paraphrasing children's comments, directing their attention to things they have accomplished, helping them to decide what they might do next. Research in nursery schools suggests that children may spend twice as much time working on an art activity when a teacher is close at hand and clearly interested in what they say and do.

RECOGNIZE CHILDREN'S INVOLVEMENT IN ART ACTIVITIES AS AN INDICATION OF THEIR LEARNING

In a classroom in which children participate in both self-initiated and guided activities, one of the most potent indications of a child's growing interest, enthusiasm, and sense of competence is seen in the child's ability to seek and sustain involvement in an activity for increasing periods of time. Children who perceive an activity as challenging and rewarding will seek opportunities to pursue it.

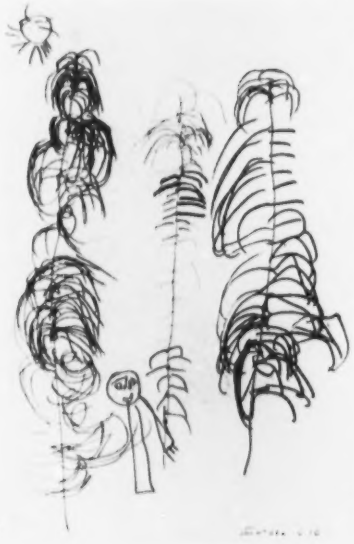
EVALUATING PRESCHOOL ART

Evaluation of young children's learning should be an ongoing part of teaching, a way of documenting each child's developmental progress and learning, and sharing that information with parents and the children themselves. Evaluation occurs in many ways.

In practice, teachers can:

RESPOND TO THE IMAGES AND OBJECTS CHILDREN CREATE

Children actively seek adult attention and adult response to their drawings, paintings and constructions. Most preschoolers are eager to explain what they've done and why. They enjoy elaborating on the stories contained in their pictures and providing titles for their works. Teachers can help children understand their accomplishments by responding in a positive, interested way to their work and to talk that accompanies it. It is often best to comment in a specific way on something the child did and the effect that it has on you as a viewer: "You made so many orange dots. They make your painting look bouncy!" Honest enthusiasm and curiosity are always appropriate.



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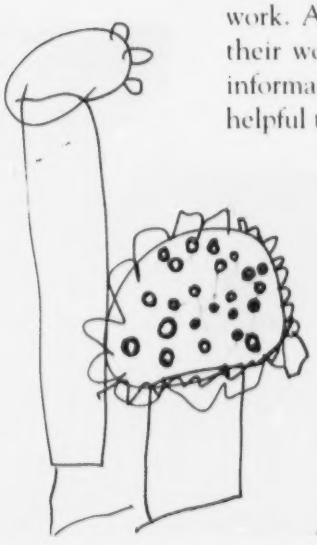
ENCOURAGE CHILDREN TO REFLECT ON THEIR PLANS AND ACTIONS

Children of ages three to five, learning to monitor and direct their own actions, benefit from encouragement to talk about their plans and ideas, to remember what they've done, and consider the concrete results of their actions. Invite children to step back and look quietly at the works of art they've just completed. Wait for their comments, or ask how they achieved particular effects, or what they liked best about making the work. Ask children to dictate titles, stories or captions to display with their works; these verbal interpretations often provide another layer of information about the child's thoughts and intentions that can be very helpful to parents and children alike.



12.

11. Sandra, age four, drew herself surrounded by pine trees and sunlight, after a walk in the forest.

12. A child, age five, drew these mushrooms with the aid of a book on mycology.

COLLECT SAMPLES OF CHILDREN'S WORK

Periodically file each child's work in a portfolio along with notes about the situation in which the work was made, comments offered by the child, etc. Although there may be a sudden dramatic breakthrough in a child's drawing — the sudden appearance of a human amid a page of scribbles, for example — changes in young children's drawings are often too subtle and gradual to detect day to day. A chronological sampling of work will show clear evidence of children's increasing control and progress toward symbolic representation.

RECORD CHILDREN'S COMMENTS AND CONVERSATIONS

As you talk about works of art with children, tape record their responses, or ask a parent to take notes. Select provocative observations, insights, questions and curiosities expressed by the children, to share with parents and to pursue in later conversations with the children.

13. A large circle encloses both the head and the body of four-year-old Patricia's bird. She carefully modified similar shapes to depict the bird's eyes, the sun and the person in the background.

SECTION 1

CHILDREN TOGETHER

BACKGROUND FOR TEACHERS

Young children fascinate one another. Toddlers beam and babble at members of their own generation as they pass in shopping carts or strollers. Preschool children form instant alliances with whatever children happen to converge on the playground. Newcomers are simply absorbed into activities in progress; they are welcomed casually and without ceremony as they become a part of the game. As they play together, children watch and listen and learn, model and demonstrate and explain, disagree and negotiate and find ways to continue their play.

Many of preschool children's encounters with others are momentary, but young children also form more lasting relationships with their peers, friendships based on mutual admiration and enjoyment of one another's company. When children gather in preschools, day care centers, and playgroups, the friendships they establish are among their most important independent accomplishments, initiated by their choices, solidified and sustained by their actions. Parents and teachers do influence, encourage, and facilitate children's friendships, of course. But these relationships emerge, grow, and sometimes falter in a world beyond adult control, in social settings where children learn to make their way as independent, active, unique beings.

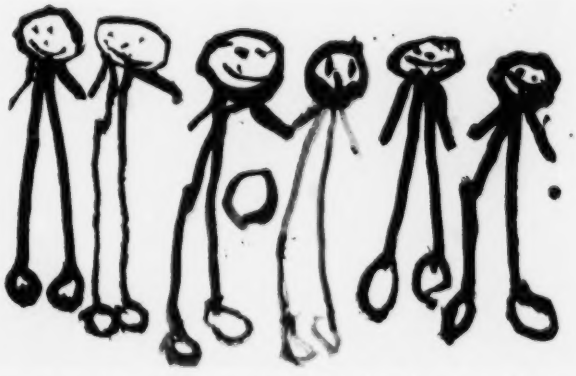
In recent years, educators have come to realize that young children do not simply coexist in shared play spaces. They actively learn from their friends and companions. The psychologist, Lev S. Vygotsky, *Mind in Society* (1978), believed that children had much to learn from "more capable peers," from children whose experiences are more extensive, or simply different from their own. Classmates who share their family customs, beliefs and practices present evidence of cultural diversity and proof of its value. Children learn to appreciate the vitality and interest that exists in any group made up of people whose interests, experiences, and outlooks are distinctive and varied. Young children's innate predisposition to accept all people as equal can be enhanced as their appreciation of the qualities that make each person unique is enhanced.

When young children draw people in groups — friends or family members — they often draw "full" figures standing in what Claire Golomb, *The Child's Creation of a Pictorial World* (1992), calls a "photographic stance," all lined up, facing the viewer. Slightly younger children may simply distribute figures across the page until they have filled the space available. These early drawings of people in groups may show little attention to settings or props or the distinguishing characteristics of people within the group. Each person may look much

like the next, though some children are careful to preserve appropriate relative sizes — adults larger than preschoolers who are, in turn, larger than babies or family pets. Some children may focus on details such as beards, haircuts, earrings, or watches in order to distinguish certain individuals within the group. But young children pay little attention to realism in these early representations of people: Hair may be orange or purple, and skin, which young children seldom color in, may be outlined in green or blue.

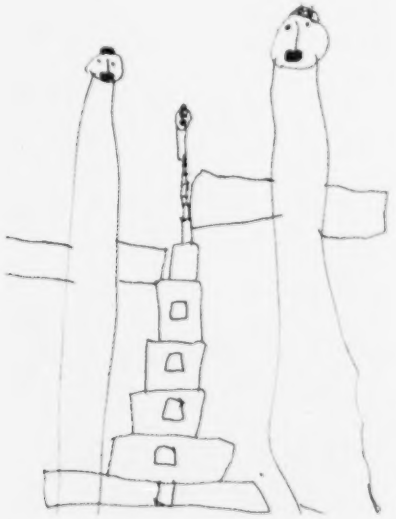
Three-to five-year-old children, who are just beginning to develop their own ways of drawing people, tend to indicate relationships between the figures they draw by placement and proximity on the page. Many children develop more sophisticated means of indicating action and interactions in their drawings as they reach kindergarten and begin to explore possibilities such as baselines and profile views. Preschool children may draw complex images when they are encouraged to "tell stories" in drawings about themselves and the experiences they have shared with family and friends.

The reproductions in this packet feature images of children working, playing, and sharing quiet moments with other children. Some of the children depicted in these reproductions are siblings. Others appear to be neighborhood friends. The situations and relationships portrayed in these images are universal, representing experiences most North American children share. Because the children represented do not adequately represent the ethnic diversity to be found in North American classrooms and communities, it is essential to supplement these images with photographs of groups of children which do reflect the presence of children of many diverse backgrounds. Magazines for parents and teachers of young children are an excellent source for such photographs. Exceptional multicultural materials are featured in the "Books to share with children" section at the end of each series of ideas for teaching.



14.

14. Six soccer players line up for a game. The child's basic "tadpole" figure is repeated with little or no variation to stand for each player. The ball at the center of the page, in addition to the child's comments about the drawing, let us in on its meaning.



15.

15. Four-year-old Christian and his friend are shown stacking blocks together. A small wooden toy crowns the structure. The builders seem to pause to display their work, but Christian may have intended this as a record of friends actively involved in a project which stands between them.

INTRODUCING THE REPRODUCTIONS

OBJECTIVES

Children will:

- Consider the qualities that make someone a friend.
- Enter the reproductions imaginatively.
- Search for clues in the paintings that indicate differences in settings, mood, activities, and time period.

CONCEPTS

- friendship, family
- similarities, differences

MATERIALS

Display of the five art reproductions in this packet.

- bulletin board display of photographs of contemporary children working and playing
- marking pen and paper to record children's responses
- tape recorder (optional)
- drawing paper or construction paper, 9" x 12" (22.9 x 30.5 cm) or smaller, one sheet per child
- wax crayons or markers

PREPARATION

Collect photographs of children — working and playing, alone and together. Magazines for parents and teachers are a good source for images of this type. Be sure to include images of children from as many racial and ethnic groups as possible. Collect images that show children in a variety of settings — urban, rural, suburban, small town, indoors and out. Display these photographs on a bulletin board where they can be seen and discussed.

THINGS TO TALK ABOUT

Focus children's attention on the theme of friendship for several days before introducing the reproductions. Ask each child to respond to the question, "What is a friend?" or to complete the sentence, "A friend is someone who..." Jot down (or tape record) children's answers so that you may share them later with the class, or incorporate the children's ideas about friendship in a bulletin board display of photographic images. Encourage children to consider the importance of familiarity, shared interests and activities.

Invite children to compare the five reproductions:

- How many of these paintings have children in them?
- Do you see any adults in these paintings? Where are they?
- Do any of these children seem to belong to the same family (to be sisters or brothers)? How can you tell?
- Which of these paintings show children who lived long ago?
- Which show children who look and dress like some of the kids at our school?
- Which children have toys to play with?
- Which children are outside? Inside?
- Which children are very dressed up?
- Which kids look like they are having the most fun?
- If you could play with one of these groups of children, which would you choose to play with? Why?

Help the children review the information that the five artists who made these paintings provided to help us get to know the children they portrayed: Each artist showed us how many children were present, where they played, what they wore, how they looked, and so on.

THINGS TO DO

Provide crayons or markers, and drawing paper (or construction paper in a light color). Encourage children to think of an activity they love to share with friends: building forts or sand castles, swinging, playing tag, building with blocks, drawing, reading books, and so on. Is this an outdoor game, or something you do inside? Is this something you usually do at home, or at school? Invite children to draw a picture of themselves playing with their friends. Display and discuss the children's drawings, using some of the questions listed in the previous section.

Children who are just beginning to represent people may do no more than place two tadpoles or faces on the same page. These children may wish to elaborate and complete their drawings with labels, a caption or story. Place a voice-activated tape recorder on the drawing table to capture children's comments during the process of drawing, or invite interested children to dictate statements for you to record. Ask each child to show you where to write the text that accompanies a drawing.

More things to do

PHOTOGRAPH CHILDREN TOGETHER

Photograph the children in your class, working and playing, alone, in pairs, and in small groups, in the classroom and on the playground. Include each child in at least one photograph, and try to capture as many different groupings as possible. Invite the children to share the finished photographs. They might organize the images for display in book or bulletin board form, or sort them under headings such as "Thing I like to do alone" and "Things I like to do with friends."

HELP EACH CHILD TO PHOTOGRAPH A FRIEND

Obtain one or two disposable cameras with a sufficient number of exposures to take a picture of each child in the class. Help each child locate a partner. Each member of the pair will take one turn as a photographer and one turn as the subject of a photographic portrait. Encourage children to think carefully about the composition, setting, pose, and props they choose for each shot: Where would the subject like to be photographed? What will the subject hold or stand beside? What expression and pose will best convey the subject's personality? Invite children to try out their poses before a full length mirror. Supervise the final photo session, helping the child photographer to frame the subject in the camera's viewfinder before the picture is taken. When these pictures are developed, invite the photographers to dictate a label that tells something important about their subject. Display these labels along with the photographs in a classroom gallery.

HELP CHILDREN TO ACKNOWLEDGE AND APPRECIATE THEIR DIFFERENCES

Ask children to move into a series of groups, to emphasize that people are the same in many ways, even when they differ in some respects. Begin the game with obvious physical distinctions, asking boys to stand in one group, girls in another, for example. Move toward more subtle categories,

such as children born in other countries; only children and those with one, two, or three siblings; children who walk to school and those who ride in cars or buses or on bikes; children who have pets; children who live with their mothers, fathers, with both parents, or with grandparents, with an aunt or an uncle, with many people, with one or two other people. Continue the game long enough that considerable shifting and regrouping occurs.

Invite children to share their family rituals. At various times of the day, ask children how activities such a snacks, stories, naptimes, or clean up are handled in their homes. Help children reflect on differences and similarities between the ways things are done at school and at home.

ENCOURAGE COLLABORATION

Provide large sheets of bulletin board paper and chalk, oil pastels, markers or paint for murals. Collect large packing boxes from furniture or appliance stores, and materials for building tents and forts. Encourage children to work together when they play with blocks or dolls, when they dress up or engage in other types of dramatic play. Observe and document the informal collaborations that result as children discover and use these materials.

Initiate a small group project that involves cooperation and planning. Invite children to create a mountain or island civilization with a large mound of clay, or to build and furnish a house made of packing boxes and scavenged materials, or to construct a sculpture with discarded cardboard boxes.

PROMOTE SOCIAL AND SOLITARY PLAY

Ask children to help inventory and categorize toys in the classroom or equipment on the playground. Which are best for playing together? Which are best when used by one child at a time? Which toys and activities are best for quiet times? Which are the most fun for kids who are feeling rambunctious?

TRACE CHILDREN TOGETHER

On a sunny day, take the children outdoors to a level playground surface. Encourage them to watch the movements of their shadows as they play. Point out the ways that their shadows reach toward one another, touch, or run away from each other as the children themselves move.

Invite two or three children to create a cast shadow that characterizes one of the ways they play together: one child throwing a ball to another, for example, or chasing others in a game of tag. Trace the children's shadows with chalk on the pavement, or with wax crayon or marker on a

large sheet of bulletin board paper. Invite children to embellish the tracings with details or patterns.

RESOURCES

Books to share with children

Ashley, Bernard (1991). *Cleversticks*. Illustrated by Derek Brazell. New York: Crown.

Burningham, John (1975). *The Friend*. New York: Thomas Y. Crowell.

Carle, Eric (1971). *Do You Want to be My Friend?* New York: Thomas Y. Crowell.

Dantzer–Rosenthal, Marya (1986). *Some Things are Different, Some Things are the Same*. Pictures by Miriam Nerbve. Nile, IL: A. Whitman.

Rogers, Fred (1987). *Making Friends*. Photos by Jim Judkis. New York: G. P. Putnam's Sons.

Additional resources for teachers

Derman-Sparks, Louise & the A. B. C. Task Force (1989). *Anti-bias Curriculum: Tools for Empowering Young Children*. Washington, DC: National Association for the Education of Young Children.

SECTION 2

FOCUSING ON THE ARTISTS

MIYUKI TANOBE, Monday, Washing-day (Lundi, jour de lessive)

Objectives

Children will:

- Compare the urban scene depicted in this painting with their own neighborhoods and communities.
- Look closely to distinguish details in a complex painting.

Concepts

- neighborhood
- textures, surfaces

Materials

Reproduction of Miyuki Tanobe's *Monday, Washing-day*

- pencils
- wax crayons or markers
- drawing paper or construction paper, 12" x 18" (30.5 x 45.7 cm) or smaller 9" x 12" (22.8 x 30.5 cm), one sheet per child

THINGS TO TALK ABOUT

Read the title of the painting to the children. Explain that Monday is the day the people in this neighborhood do their laundry. The children are playing in the yard behind their homes while the laundry dries in the fresh air.

- Do these children live in the city or the country? How can you tell?
- What are the children doing? What toys did they bring outside?
- Who is watching the children as they play?
- Someone has washed lots of clothes and hung them on the clotheslines to dry. What do you see hanging on these clotheslines?

Challenge children to look closely to find:

- Two children facing (or looking at) one another
- A fence
- The number 3
- Two things with pink polkadots on them
- A pink flower
- A wall made of bricks
- A stairway
- A face peeking out behind the laundry
- A window.

Invite a child to locate a favorite color in the reproduction, then to find that same color in other parts of the painting.

THINGS TO DO

Ask children if they think the neighborhood shown in this painting seems like a friendly place to be. Invite them to talk about their own neighborhoods:

- Are there many children in your neighborhood?
- Where do the kids in your neighborhood play?
- What do you play with your friends at home?
- Are there places in your neighborhood or community where children and grown-ups gather? What do the kids do? What do the adults do? What do the big kids do?
- Is there a special time when the people in your neighborhood get together?

Provide black markers and drawing or construction paper. Invite children to draw (or to dictate a story about) the children they play with when they are not in school: in their own neighborhoods, or at the park or the swimming pool, or a family gathering. When children have completed their marker drawings, offer wax crayons or oil pastels for those who wish to add color to their line drawings.

More things to do

EXPLORE THE NEIGHBORHOOD AROUND YOUR SCHOOL

Take small groups of children on walks through your neighborhood at various times of day. Draw attention to the size and type of buildings around them: Are most of the buildings in the neighborhood new or old, houses or apartment buildings, offices or factories, shops or community centers? Notice the location of parks and playgrounds. Visit landmarks. Encourage children who draw representationally to make sketches of buildings or statues. Who are the people who live and work in the neighborhood? Arrange for children to visit and interview one or two people who have lived or worked in the neighborhood for many years and know its history well. Invite children to record their impressions of their neighborhood in various ways: through charts and lists, drawings and maps, or dictated texts. Invite neighbors in to share the results of the children's study.

DRAW SPECIAL FRIENDS

Ask children to think about a special friend at home or school, someone with whom they love to play. What do they do together? What toys do they like to play with? Does anyone else join in their play? Provide markers, oil pastels, or wax crayons and 9" x 12" (22.8 x 30.5 cm) drawing paper. Invite children to draw themselves playing with their special friend.

DRAW CROWDS OF CHILDREN AT PLAY

Invite children to remember a time when they played with an enormous crowd of children. Was it at the park, the swimming pool, a party? What did all these children do together? Supply 12" x 18" (30.5 x 45.7 cm) drawing paper, markers or wax crayons. Encourage children to draw, and/or dictate a story, about that special time.

Whenever possible, draw children's attention to the positions, poses, and interactions of the children around them in the classroom or on the playground. Point out children facing one another as they play catch, for example, and ask the children who are observing the action to describe what they see when their friends stand in a "side view" or profile, when they bend or stretch to reach a ball, and so on.

Construct a bulletin board display or a simple scrapbook, featuring photographs clipped from magazines, showing children playing and working together. Select photographs that reflect the multicultural diversity of North American culture. Enlist the children's help in finding images of children of different cultures in discarded magazines.

INVESTIGATE HOUSES AND DWELLINGS

Compile a display of photographs, clipped from magazines, which show various kinds of houses and dwellings. Include examples of buildings similar to those in which your students live, along with images of more exotic structures.

Read *A House is a House for Me* by Mary Ann Hoberman. Discuss the many types of shelters that people in all parts of the world have invented to protect their families. Ask children what is needed to make a good house? Invite them to draw the places where they live, and to dictate a sentence or two about their homes.

Provide wooden blocks, clean paper milk cartons stapled closed at the top to form a "peaked roof," discarded boxes, construction paper, glue, markers, and modeling clay. Demonstrate simple construction techniques — how to glue one box to another, attach construction paper façades, doors, or windows. Invite children to construct buildings. Lay a large sheet of paper on floor or table as a base upon which children can arrange and rearrange their buildings. Invite children to embellish their structures with small plants, plastic people or animals, toy cars, etc.

Procure a large cardboard box, such as a refrigerator carton, or a number of smaller boxes. Invite children to transform the box into a house in which they can then play, read, or simply retreat from a busy classroom. What things should such a house have: A door? Windows? A roof? A chimney? Flower boxes? Ask children to use a marker or crayon to indicate where they would like the windows and door to be. When children are away from the area, you may use a utility knife to cut windows, a door, and so on. Provide tempera paint, large brushes or paint rollers to paint the house, inside and out. When the "base" coat is dry, encourage children to add details with small brushes and tempera paint in

contrasting colors. Cut construction paper squares or triangles in contrasting colors; invite children to glue them to the floor of the cardboard house in a pattern, as if they were laying tiles. Continue to question children about things they might add to make their house more comfortable and homey. Special materials such as shiny paper, strings of holiday lights, carpet squares, etc., may stimulate children's thinking beyond the basic structure.

DISCOVER TEXTURES

Collect papers with rough surfaces — watercolor paper, sample sheets of textured wallpapers in neutral colors, scraps of mat board, sandpaper, paper towels. Provide wax crayons, oil pastels, or chalks. Invite children to draw directly on these textured surfaces.

Demonstrate how to make rubbings or simply textured drawings, by laying thin paper atop a textured surface such as the sidewalk, a brick wall, a plastic ceiling tile, a paper doily, a plastic mesh bag, and so on. Computer paper, mimeograph or typing paper, or newsprint works well. Show children how to rub with the side of a dark crayon to create a large area of texture, and how to draw with the tip of the crayon to produce a distinctively bumpy line.

ENCOURAGE MIXED MEDIA DRAWINGS

Provide black crayons, oil pastels, or markers for drawing. When children have completed their line drawings, invite them to add color with wax crayons, markers, oil pastels or chalks.

Provide drawing materials in various combinations: wax crayons and chalk, oil pastels and watercolors, chalk and tempera paints, and so on. Encourage experimentation.

EXPLORE TRANSPARENT AND OPAQUE COLORS

Take bubble solution (commercial and improvised) and bubble wands to the playground on a sunny day. Invite children to play with bubbles. Discuss the size, shape, and surface qualities of the bubbles children blow, using vivid descriptive language. Encourage children to talk about the bubbles. Can they see through them? Can they see through playground balls? Clear lollipops? Ask the children to search the playground for other things they can see through easily, with some difficulty, or not at all. Gather to share the results of their search.

Provide colored tissue paper, cellophane or colored plastic wrap, construction paper, wax paper, and other materials for collage. Invite children to select, fold, cut, modify and arrange these materials on a square of wax paper, 12" x 12' (30.5 x 30.5 cm) or larger. Challenge them to create a collage with parts that they can see through and parts that they can't see through. When children are satisfied with the arrangements they have composed, place a second piece of wax paper over the collage. Transport the work to a station where a teacher can fuse the layers of wax with a warm iron. Hang completed collages in a window to catch and block the sun.

CREATE A WASHING DAY CENTER

Invite parents to contribute old clothing, clothesline, clothespins, empty detergent boxes or bottles, plastic washtubs, and other objects that they use when doing the laundry. Set up a center in the classroom, or a water play area on the playground. Invite children to fill a washtub with soapy water and to wash small clothing items by hand. Provide a tub of clean water to rinse clothing, and string a low clothesline for children who wish to hang the items they have laundered to dry.

Involve children in doing the school's laundry. Children should not handle soiled bedsheets or clothing, but they can participate in other ways. Focus on tasks such as measuring detergent, turning on machines, taking clothes out of the dryer, folding clean laundry and putting it away. With the children's help, hang half of the laundry to dry on an outdoor clothesline, and place the rest in a clothes dryer. Ask children to compare the smell and the feel of laundry dried on the line and in the clothes dryer.

RESOURCES

Books to share with children

Blegvad, Lenore (1985). *Anna Banana and* Me. Illustrated by Erik Blegvad. New York : Atheneum.

Clifton, Lucille (1976). *Everett Anderson's Friend*. Illustrated by Ann Grifalconi. New York : Holt.

Dorros, Arthur (1991). *Abuela*. Illustrated by Elisa Kleven. New York : Dutton Children's Books.

Hoberman, Mary Ann (1978). *A House is a House for* Me. Illustrated by Betty Fraser. New York : Viking Press.

Yolen, Jane (ed.) (1992). *Street Rhymes Around the World*. Illustrated by 17 international artists. Honesdale, PA : Boyd's Mills Press.

NAPOLÉON BOURASSA, Les petits pêcheurs (The Little Fisherman)

Objectives

Children will:

- Respond empathetically to the subject of the painting by searching for connections with their own experiences.
- Search for clues in the painting that indicate that it was painted long ago.

Concepts

- time period
- glance (look)

Materials

Reproduction of Napoléon Bourassa's *The Little Fisherman*

- fishing equipment: rod and reel or a cane fishing pole, bobbers, tackle box, net, fishing vest, boots, hat, a picnic basket or cooler
- drawing paper, 9" x 12" (22. 8 x 30.5 cm) or larger, one per child
- wax crayons, oil pastels, or markers
- pen for transcription of children's stories

Preparation

Borrow fishing paraphernalia from one or more parents or friends. Be certain to remove all sharp and potentially hazardous objects before making this collection available for the children to inspect.

THINGS TO TALK ABOUT

PLEASE NOTE: You may wish to extend this discussion over a period of several days.

Bring the fishing equipment you have gathered to the children's attention. Show them an object such as a fishing rod, and ask them to share their ideas about its origin and function:

- What is this?
- Who might have something like this?
- What would they use it for?

Ask children to share any fishing experiences they have had:

- Who has been fishing?
- Who went with you?
- Did you fish from a boat or did you sit on the land at the edge of the water?
- Did you catch a fish?
- What was the best part about fishing? The worst part?

Call children's attention to the reproduction:

Here is a painting that shows three children fishing.

- Do you think they are having fun?
- Have they caught many fish?
- Do they seem to be happy with the fish they have caught?
- What do you think this child is thinking? What about this one? And this one?
- Where are these children?
- Does it seem like a nice place to be? Quiet? Safe? Peaceful?
- Do you think the children have been fishing a long time? How can you tell?
- Are these children you might play with? Did they live long ago? How can you tell?

Invite several children to demonstrate the look that each child has on his or her face. Where is each child looking? What would each child see?

THINGS TO DO

Ask children to describe and/or draw something they like to do outdoors with members of their family. Is there something a grown-up taught them to do that they can now do alone or with their friends: ride a bicycle or scooter, throw a ball, water or plant flowers, etc. Offer drawing materials for very young children who wish to embellish dictated stories with designs or drawings.

MORE THINGS TO DO

LOOK CLOSELY AT FISH

Visit an aquarium or a pet store which specializes in tropical fish, or introduce a new fish to the classroom tank. Draw children's attention to the ways that fish move in water, how their gills and mouth work, the shape of their bodies, the patterns of their scales and colors. Encourage quiet and sustained observation, and periodic checks of classroom fish during the day. Invite the children to draw fish with pencil or oil pastel crayons. Challenge them to make a crowd or school of fish swimming together. If children draw in oil pastel, they may later paint a very thin, watery mixture of tempera paint over the surface of their drawing in order to "float" their fish in water.

Stock the drawing center with photographs of fish, and household objects (oven mitts, plates, and so on) designed in a fish motif. Provide paper, pencils, and other drawing media for children who wish to explore the subject further.

LOOK AT IMAGES OF LONG AGO

Collect several sepia-toned photographs — portraits and scenes — which show how people looked, dressed, and lived in the first decades of this century when the children's grandparents or great-grandparents were young. Display contemporary images, similar in theme, beside these vintage photographs. Invite children to compare these pictures of past and present. What things have changed? What things are the same?

Provide beige or gray papers, and soft "antique" colors for drawing. Chalks and colored pencils tend to produce more muted shades than wax crayons or oil pastels in the hands of preschool children. Suggest that older children draw pictures of people who lived long ago.

Stock the classroom with old, but sturdy, objects: toys, household items, clothing, books, and so on. Invite children to compare old and new versions of the same kinds of objects. Which are brighter? Softer? Sturdier? More fragile? Which look like things we might buy at a store today.

LOOK INTO THE DISTANCE

Gather the children around the reproduction again. Ask if anyone can find some buildings in Napoléon Bourassa's painting. When the children have located the buildings in the background at the left of the image, ask them why they think the building might be so small — small enough, it seems, to fit in the children's picnic basket!

Provide empty cardboard tubes (salvaged from paper towels or toilet paper). Ask children to look through these "telescopes" as they walk toward, and then away from, an object or person standing at the opposite end of a hallway, playground, or field. Encourage children to share their observations about the way the size of an object seems to change when it is close to us or far away. Invite interested children to draw things that are close up, and far away.

TRACE MEANDERING LINES

Call children's attention to the reproduction again. Invite them to point to the water in this painting. Where does it start? Where does the water end? Ask one child to trace the path of the river with a finger? Is it a straight line?

Challenge other children to find and trace with a finger the path of the different kinds of lines used in the painting: Can they find straight lines, curves, other lines that meander (or go back and forth) like the river?

Provide materials for exploration of all kinds of lines. In addition to traditional drawing tools, supply flat clay slabs and dowels sharpened to a point in a pencil sharpener, or wet sand, or fingerpaint. Ask children to give names to the various kinds of lines they created: skinny, flat, zig-zag, curvy, spiral, bumpy, and so on. Make a chart of lines the children recognize and can create; label each example, using the children's descriptions of the lines they make.

STUDY REFLECTIONS

Invite children to look closely at the river in this painting by Napoléon Bourassa. What colors do they see in the river? Can they find the same colors in another part of the painting?

Fill a wading pool with water on a sunny day. Challenge children to see what they can see on the surface of the water: Can they see the sky? Tree branches? Their faces? Do they look the same reflected in the water as they do when they look in the mirror? Invite children to search for other surfaces which allow them to see themselves (the lenses of sunglasses, windows, shiny car bumpers, puddles, and so on).

Provide small mirrors, sheets of aluminum foil or mylar, and plastic figures to invite further exploration of reflective surfaces. Hang a sheet of foil in the classroom next to a full-length mirror. Encourage interested children to draw what they see when they look in the mirror, or sheet of foil.

RESOURCES

Additional resources for teachers.

Topal, Cathy Wiseman (1992). *Children and Painting*. Worcester, MA: Davis Publications.

LOUISE SCOTT, Two Blue Balloons, One Grey

OBJECTIVES

Children will:

- Look closely at expressions and poses as clues to the meaning of the painting.
- Explore overlapping and grouping of figures.

CONCEPTS

- mood, expression
- pose, position
- resemblance
- grouping

MATERIALS

Reproduction of Louise Scott's *Two Blue Balloons, One Grey*

- Colored chalk
- Large sheets of bulletin board paper (optional)
- Tempera paint in primary colors, red, yellow, and blue (optional)
- Large paintbrushes (optional)
- Water and containers (optional)

PREPARATION

Prepare chalks (or paints and bulletin board paper) to transport outside. Locate a sunny expanse of pavement which will allow considerable space for children to draw. If you will be drawing with chalk on a sidewalk or parking lot that serves a number of classes, it may be necessary to obtain permission.

THINGS TO TALK ABOUT

Ask children to describe what is happening in this painting, or what it is about.

Encourage children to look closely at the reproduction as they develop a theory about the children's moods:

- How many children are in this picture?
- Are there as many balloons as there are children?
- Which children are sharing a balloon?
- Which of these children is the youngest?
- Which is the oldest? How can you tell?
- Do you think these children are brother and sisters? Or are they just friends? How can you tell?
- Where are they playing?
- What time of day do you think it is? Why?
- Do these children seem to be enjoying their balloons?
- How are they feeling?

Recruit four children to take the poses of the children in the painting; ask the remaining children to "direct" the models, consulting the reproduction for guidance. When the models are in place, ask each model in turn how he or she feels sitting or standing in this pose: happy and energetic, tired and worn out, or simply quiet? Ask the children viewing the models to decide whether their friends look the way they claim to feel. Encourage the children to share some of the ways they know when a friend or family member is sad, or tired, or disappointed.

Invite all children in the group to use their bodies and faces (poses and expressions) to show how they look when they are tired of playing and ready to go home. How do they look when they first arrive at the park or playground? Comment on the differences they notice.

THINGS TO DO

Take children and art materials to a playground with a sunny expanse of pavement. Group children in pairs or combinations of three or four. Ask each group to select a game or activity they would like to play together if they all met one afternoon at the park. Invite them to begin to play, and call attention to the shadows their bodies cast as they run, jump, reach for balls or stretch to tag another child. Point out that shadows merge and

change shape as children play: Sometimes two children's shadows face one another; sometimes they run into one another and create one big, strangely shaped shadow; sometimes one child blocks another's shadow as the children stand in front of, or behind, one another. Invite each child in turn to strike a pose inspired by the game they played with their friends, while you trace the child's shadow on the playground with chalk. Ask the next child to take a pose that relates to the first, stretching toward it, touching it on the shoulder, and so on. Continue until all children in the group have been traced. Provide additional colored chalks and invite the children to fill in their shadows and the area surrounding them with color, patterns, or details. (Children who are waiting to pose and be traced may use chalks to draw whatever they wish on the paved area.)

More things to do

EXPLORE THE POSSIBILITIES OF PAINT

Invite a local painter who is interested in preschool children to visit your classroom as an artist-in-residence. Put the painter to work in an area of the classroom which curious children may visit freely. Ask the artist to create several small samples of heavily textured surfaces that are possible to achieve with acrylic paint. Encourage the artist to involve the children in the painting process as often as possible.

Pass these samples among the children, urging them to feel the raised and bumpy surfaces the artist created with their help. (Be sure to tell the children that this is a very special opportunity: People should not touch the paintings in museums or houses or office buildings because the dirt on our hands will damage the paint.) Ask children to compare the samples to the surface of the reproductions: Why do they feel so different? Help children to understand that the reproductions are copies, or photographs, of original paintings which may be much larger, or smaller, than the reproductions themselves. You might compare a photograph of a familiar stuffed animal with the real thing in order to clarify this relationship.

Provide materials for children to create their own textured paintings, using tempera paint mixed with sand, salt, rice, sawdust, or soapflakes. Supply tongue depressors or popsicle sticks as palette knives, and small squares of cardboard as canvases.

INVESTIGATE CONTRASTING COLORS

Gather children around the reproduction again. Ask them to identify the color of the sky. What color are the balloons? How can we see blue balloons floating in the blue sky? Challenge children to spot other places in the painting where light and dark shades of the same color are placed side-by-side.

Provide blue and white tempera paint, brushes, and 9" x 12" (22.8 x 30.5 cm) sheets of blue construction paper. Challenge children to mix the white and blue paints in varied amounts so that some of the blues they make are easy to see on their blue paper, and some match the paper so closely that they are almost invisible.

Supply other combinations of paint and paper, such as red and white paint with pink and/or red paper, to extend this experience.

Collect collage materials in varied shades of a single color: paint chips from a hardware store, "found" papers cut from magazine photographs, bits of gift wrap, ribbons, fabric, food wrappers, and so on. Set out glue and construction paper in a related color as a base for children's collages. Some children may wish to cut shapes from the collection of papers, use a paper punch, or find other ways to modify their papers before gluing them in place.

PLAY WITH BALLOONS

Present a single helium-filled balloon, or inflate a latex balloon as children watch. Pass the balloon around the room as children tell of their previous experiences playing with balloons. Encourage children to talk about the place and the occasion that prompted someone to give them a balloon. Ask them to recall what the balloon looked like, what they did with it, and what finally happened to the balloon. Provide drawing and writing materials for children who wish to record these experiences.

Provide a latex balloon for each child, and reserve time for play. (Children should be cautioned never to put balloons in their mouths. To prevent animals and small children from ingesting bits of broken balloon, all fragments should be collected and disposed of. Children under four require close supervision.)

CREATE A MURAL

Create a background for a mural with children's help. Provide two large sheets of bulletin board paper, 24" x 36" (61 x 91 cm) or larger. Equip one station with white and blue tempera paint, brushes, and small bits of sponge. Supply green, yellow and blue tempera and similar painting tools at the second station. Invite the children who come to work at the first station to make a blue and white painting which will eventually serve as the sky for a huge painting they will create together. Ask the second group of children to paint a huge field of green that covers their paper from side to side and top to bottom. Encourage mixing of colors. Demonstrate the textural effects that can be obtained by bouncing a paint-saturated sponge across the page.

When the two paintings have dried, help children cut the green panel in half: This will become the ground in their mural. Glue the green strip on the lower half of the blue panel. Save the remaining green strip for another mural, to use as sod for a cardboard house or as a field or playmat for plastic toys.

Provide 6" x 9" (15.2 x 22.9 cm) sheets of drawing paper or construction paper, along with oil pastels or marker. Ask children to draw themselves playing a favorite game in the park. Encourage them to draw their figures large, using as much of the paper as they possibly can. Trim finished drawings, leaving a small halo of paper around the contours of the figure. Arrange the cut-outs in order of increasing size on a low table where children can view the entire assortment easily.

Help the children to decide where each cut-out figure should be placed on the mural. Begin with the smallest figures (placed close to the horizon line dividing earth from sky) and work toward the largest figures (placed in the foreground close to the bottom of the mural). Affix the figures temporarily with masking tape.

Offer circles of construction or tissue paper in various sizes, along with collage materials, oil pastels and glue. Invite each child to design a balloon for their self-portrait to hold in the mural. Position balloons on the mural, and connect each balloon to the appropriate figure with yarn or ribbon.

MODEL FIGURES IN CLAY

With the children's help, mix several batches of playdough or baker's clay. Trim cardboard salvaged from packing boxes, or trim the edges from styrofoam meat trays to provide working surfaces of a uniform size. Invite children to use the modeling material to create a full-length portrait of themselves. (Young children may experience greater success with this task if it follows a physical activity or game in which you explicitly call attention to parts of the body: head, hair, eyes, nose, mouth, ears, neck, shoulders, arms, elbows, wrists, hands, fingers, chest, tummy, and so on.) Encourage children to construct their clay figures flat on the working surface, as if they were making a cookie.

Allow the figures to dry. Provide watercolor paints or markers to embellish the figures, if desired, or mount in their original state. Mat board scraps provide an effective backdrop for single figures. For a more permanent classroom display, paint or stain a piece of wood trimmed to an appropriate size and mount all of the children's figures in a row.

FOCUS ON FRIENDSHIP

Encourage children to draw, talk, dictate, and write stories about playing with friends. Begin a class scrapbook, and invite children to contribute drawings and other memorabilia that document special times in the classroom.

SHARE STORIES OF EXHAUSTING DAYS

Invite children to recall days when they played so hard they were exhausted by the end of the day. Share stories and drawings. Encourage children to reenact the events that lead to their depleted state.

RESOURCES

Books to share with children

Nikola-Lisa, W. (1994) *Bein' with You This Way*. Illustrated by Michael Bryant. New York: Lee & Low.

Additional resources for teachers

Herberholz, Barbara & Hanson, Lee (1990). *Early Childhood Art* (4th ed.). Dubuque, IA: Wm. C. Brown.

Kaner, Etta (1989). *Balloon Science*. Toronto: Kids Can Press.

MARY CASSATT, The Sisters

Objectives

Children will:

- Consider relationships between friends and siblings.
- Search for clues to the meaning of the painting.

Concepts

- viewpoint
- close, far away
- mood, relationship

Materials

Reproduction of Mary Cassatt's *The Sisters*

- drawing paper, 9" x 12" (22.8 x 30.5 cm), one sheet per child
- black felt pens or black crayons
- oil pastels
- mirrors (optional)

Preparation

For several weeks prior to introducing this activity, photograph children in pairs on the playground or in the classroom. As an alternative, you might collect photographs of pairs of children from magazines, or ask that each parent send a photograph of their child with a friend or sibling. Display the photographs in a place where children can return to view them repeatedly.

THINGS TO TALK ABOUT

Ask children to interpret the painting by telling a story about the two girls and their relationship:

- Who could these children be?
- Do you think they are sisters? Good friends? Could they be both sisters and friends?
- Do they look alike?
- Where are they?
- What could they be looking at?
- Do they seem to be quiet? Tired? Thinking?
- Do they seem to be happy? How can you tell?

Invite children to offer their theories about the identity and situation of the two children in Cassatt's painting, and to elaborate on the story initiated by your questions.

If possible, move the reproduction and the children to a grassy area to continue the discussion. Describe the pose of the children in the painting; select two children to replicate it.

- These girls are sitting very close together. This little girl has her arm around the other girl's shoulder, and their heads are resting together.
- Does that look right?

Invite children who are not posing to decide where Mary Cassatt was when she painted the sisters from the angle shown in the painting. Ask them to see if the models look as they do in the painting when they stand above them, sit on the ground next to them, move closer, or far away.

THINGS TO DO

Ask the children to look at the display of photographs which show children working and playing together:

- How are the children in these pictures showing that they like each other and enjoy doing things together?
- Which pictures show children close together?
- Which children are farther apart?
- How do you show your friends that you like them?

Encourage pairs or groups of children to pose together before a full length mirror. Invite children to draw something they like to do with a special friend or brother or sister. (Children who are not yet drawing people may dictate a story to their teacher and then embellish the written text with designs and marks.) Urge older children to include the toys and equipment they like to share with friends and important features of the places where they play in their drawings.

More things to do

SHARE STORIES ABOUT FAMILIES AND FRIENDS

Make a chart showing how many children in the class have older brothers, older sisters, younger brothers or younger sisters, and how many are the only child in their family. Encourage the "only" children to enter the discussion by talking about neighborhood friends, cousins, and so on with whom they like to spend time.

Ask children who have siblings to share their experiences with others. What is the best thing about having a brother or sister? What is the worst part?

Ask children to draw their families. Record labels and comments. Display the drawings, or begin to compile a classroom family album, with a section devoted to each child.

INTRODUCE COLOR FAMILIES

Invite the children to consider the ways that we can tell that two people are members of the same family. They may live in the same house, or have the same last name, but some families live in many different places and have several different last names. Often, members of the same family have hair or eyes of the same color, noses and mouths that look alike: They resemble one another. Produce a box of wax crayons or oil pastels or an assortment of colored plastic shapes, game tokens, golf tees, etc. Ask children if some colors look alike, even though each may be slightly different. Challenge each child to find two colors that seem similar. (The children's choices may be random.)

Provide colors and papers in warm colors — reds, oranges, and yellows — at the easels, drawing table, and collage center. Alternate with cool colors — blues, greens, purples.

Invite children to make "secret drawings" by drawing with a single color of wax crayon or oil pastel on paper of the same color — white on white, yellow on yellow, blue on blue, and so on. Provide a watery mixture of a darker tempera color and large brushes. Invite children to wash paint across the paper in broad, even strokes to reveal the secret drawing. (Secret drawings are fun to exchange with other children who must apply paint in order to "read" the message.)

EXPERIMENT WITH BRUSHSTROKES

Gather children around the reproduction. Ask if they think the artist, Mary Cassatt, painted slowly or quickly, carefully or loosely, when she made this painting of the two sisters. How can they tell?

With a clean, dry paintbrush, follow the brushstrokes in one section of the painting. Allow children to take turns reconstructing Mary Cassatt's brushstrokes with their own dry paintbrushes.

Hang a large expanse of mural paper on a wall where children can stand to paint. Protect floors and clothing, and limit the number of children who may work at the mural at any one time. Provide a single, light color of paint in stable containers such as paint pans. Collect or create a variety of brushes that will make large strokes: Try feather dusters, toothbrushes, hairbrushes, foam varnish brushes, straw clothes brushes, foam toilet brushes, etc. Encourage children to see what kind of marks these tools will make when they make tiny marks, or large sweeping gestures, or move their arms quickly or slowly. Introduce a second color of paint when children have almost covered the available space with the first color. Add progressively smaller painting tools, ending with cotton balls, cotton swabs, bits of sponge, and so on. Allow time for children to share this experience.

MIX COLORS

Show children how to layer, smudge, and blend colored chalks or oil pastels to create new colors. (Demonstrate how to use a finger, cotton swab, or tightly-rolled bit of paper towelling to spread colors across the surface of the paper, or to mix one area of color into another.) Provide 6" (15.2 cm) squares of white or black paper for explorations. Encourage children to name the new colors they create by mixing and blending, and invite them to recall the colors they used to make these new shades.

Provide white paint to mix with pure colors at the easel, or blend white tempera into all left-over easel paints before children arrive.

EXPLORE THE WORLD FROM MANY VIEW-POINTS

Distribute cardboard tubes, empty photographic slide mounts, or file cards with rectangular "windows" removed from the center. Encourage children to use these devices to explore the classroom or playground, to look at the same objects close up and far away, from above and below.

Select a few large, relatively simple toys: plastic dinosaur or animal figures, trucks, action figures or dolls. Place one or two objects in the drawing center. Invite children to look closely at each object from different perspectives: How does this toy look when you look down at it, when you look at its side, its back, its front? Challenge interested children to draw one or all of these views.

RESOURCES

Books to share with children

Caseley, J. (1990). *The Cousins*. New York: Greenwillow Books.

Howard, Elizabeth Fitzgerald (1991). *Aunt Flossie's Hats (and Crab Cakes Later)*. Paintings by James E. Ransome. New York: Clarion Books.

Johnson, A. (1990). *Do Like Kyla*. Paintings by James E. Ransome. New York: Orchard Books.

THÉOPHILE HAMEL, *Flore et Olympe Chauveau*

OBJECTIVES

Children will:

- Compare two paintings with similar subject and theme.
- Relate the content of the paintings to their own experiences.

CONCEPTS

- formal/informal, posed/spontaneous
- in front/behind, setting or backdrop

MATERIALS

Reproduction of Théophile Hamel's *Flore et Olympe Chauveau*
Reproduction of Mary Cassatt's *The Sisters*

- disposable cameras, with a number of exposures sufficient to take one photograph of each child
- dress up clothes and accessories

PREPARATION

Collect examples of formal and informal photographs of the same child. Share your own childhood photographs, if possible. Formal portraits might be posed family pictures, school photographs, graduation photos, or pictures taken at a photographer's studio. Informal pictures should be unposed, candid, spontaneous, shots that caught the subject unaware.

THINGS TO TALK ABOUT

Begin by sharing one or two of the informal childhood photographs you've collected with children. If these are photographs of you, or of someone you know well, tell the children what you can about the time the picture was taken, who was there, what was happening, perhaps what you were wearing, and how you felt. Point to details in the photographs that bring that occasion back to you in a vivid way. Share one or two more formal portraits and tell the children what you remember about the day they were taken.

Draw children's attention to the two reproductions:

- Which of these paintings looks more like a snapshot?
- Which looks as if the girls were asked to stand or sit in a certain way and look at the painter?
- What things are the same in these two paintings? (e.g., the number of girls, fancy dresses, serious expressions, outdoor setting, and so on).
- What things are different?
- Which painting has more things in it?

Focus on Hamel's painting:

- What were these girls doing when the artist asked them to pose for this painting?
- What kinds of fruit did they pick? Do you see some flowers too?
- What was the weather like the day the artist painted this picture? How can you tell?
- Do you think these girls are neighbors? Friends? Sisters?
- Which girl do you think is older?

Ask the children which pair of girls they would most like to play with, those who Mary Cassatt painted or those in this portrait by Théophile Hamel.

THINGS TO DO

Ask children to talk about their own experiences being photographed by family members or by professional photographers. What did they wear? What did they hold in their hands? Was anyone else in the picture? Invite them to reenact poses they remember.

Set up a photographer's studio in a sunny corner of the classroom or playground. Provide dress-up clothes, jewelry, scarves, ties, etc. Contact parents to determine if any families would be willing to share, lend, or present the children objects or costumes that originate in their native cultures. Encourage children to check their costumes in a full length mirror to find one that they want to wear when they are photographed. They might also practice poses and expressions prior to the photo shoot. Invite each child to select one toy to hold when they are photographed. Ask children if they wish to be photographed alone or with a special friend.

More things to do

COMPILE ALBUMS OF SPECIAL PORTRAITS

Ask children to bring photograph albums from home to examine and share. Be sure to provide adequate supervision.

Provide pencils, wax crayons, or oil pastels, and a generous supply of drawing paper, 9" x 12" (22.8 x 30.5 cm) or smaller. Invite children to compile a book of drawings of (or for) special people in their lives. Encourage older children to draw groups of people who are important to them: their families, friends at school, grandparents, and so on. Bind the completed collections in folder or book form.

EXPLORE POSES

In a semi-darkened room, play lively music to accompany a game of Statues or Simon Says. Shine a flashlight on one child each time the players are asked to freeze their movements. Draw other's attention to the pose or position that child is in when the music stops.

Provide modeling clay or playdough. Challenge children who have had considerable experience with clay to make figures that stand up, and to move the figures arms, legs, and heads into various positions.

Invite a local artist who draws, paints, or sculpts from human models to visit your class and demonstrate how he or she works, using one or two of your students as models. Encourage interested children to serve as models for one another to extend their understanding that artists sometimes look very closely at other people who pose for them when they draw or paint.

ENCOURAGE SENSITIVITY TO DETAIL

Supply magnifying glasses. Call children's attention to the fine detail in Hamel's painting. Ask them to look through the magnifying glass at Cassatt's painting. Which has smaller marks? Which is smoother? Encourage children to examine other surfaces in the classroom with the magnifying glass.

Arrange two or three toys or natural objects on the drawing table: flowers, plants, seashells, plastic animals or figures, small cars or dolls are intriguing choices. Invite children to pick one of these objects up, examine it closely, and describe it in as much detail as possible. Encourage children who are experienced in drawing to look closely at the object they have selected and to make a drawing that shows as much as they can about the object's shape, size, surface, details, and so on.

Provide drawing materials that encourage precision and detail: pencils, or colored pencils, fine tipped markers, small sheets of paper.

Take children on a walk in the neighborhood, each child equipped with a small bag. Ask the children to find and collect objects that fit in the palm of their hands: pine cones, seed pods, small wildflowers, grasses, weeds, pebbles, feathers, and so on. Bring the children's discoveries back to the classroom or playground where they can be sorted, admired, organized and glued to a sturdy backing as assemblages, or imprinted in flattened slabs of clay or playdough to be preserved as "fossils."

PRACTICE FACIAL EXPRESSIONS

Set up mirrors in the classroom and encourage children to try out facial expressions. Invite children to work side-by-side, to play follow the leader, or to take turns making faces and guessing their meaning. Older children may wish to draw expressions and ask others to guess the emotion they portray. Suggest that children make large paintings or drawings of their favorite expressions.

RESOURCES

Books to share with children

Mattox, Cheryl Warren (ed.) (1990). *Shake It to the One You Love the Best: Play Songs and Lullabies from Black Musical Traditions*. Illustrated with reproductions of artwork by Brenda Joysmith & Varnette P. Honeywood. El Sobrante, CA: Warren-Mattox Productions. (Also available as an audio tape recording.)

Resources for teachers

Topal, Cathy Wiseman (1992). *Children and Painting*. Worcester, MA: Davis Publications.

BIOGRAPHICAL NOTES

MIYUKI TANOBE, *Monday, Washing-day, 1972*

1939-

Miyuki Tanobe was born in Japan in 1939. Tanobe became interested in drawing at an early age. She continued to study art in university, where she specialized in *nihonga*, a pictorial technique which is characterized by its unique subject matter, perspective, psychological outlook, and its exclusively Japanese methodology. The *nihonga* painter uses a mixture of hand-ground powdered pigments (sand, glue, water, black ink (sumi) and other materials), which is applied to mulberry or rice paper with a special brush.

In 1963, Tanobe left Japan to visit Europe, where she toured the museums in France, Italy, Switzerland, Egypt, and Greece. Greece made a profound impression on her, with its whitewashed houses, ancient temples, clear sky, and opaque blue sea dotted with islands. Despite her love for Greece, Tanobe chose instead to live in Montreal, and accepted a long-standing invitation from her friend Maurice Savignac.

Tanobe moved into an apartment near Lafontaine Park, and quickly became acquainted with the city's downtown neighborhoods. While she sketched, Maurice would tell her about the city and its history. Like the Japanese masters she emulates, Tanobe bases her art on everyday life, which she depicts with a certain amount of humor. Whether the subject is a restaurant, a friend's house, a tavern, a snack bar, a Metro station, or a country scene, her work always deals with the lives of ordinary people.

Several weeks after arriving in Montreal, she married Maurice Savignac in Saint Antoine-sur-le-Richelieu, where they still live in a 100-year-old farmhouse with cornfields, woods, maple grove, and sugar shack.

Tanobe never paints directly from nature. Instead, her paintings are often completed from preliminary sketches, which she makes in an ever-present little book. The sketches, which consist of a few deft lines, help her reconstruct in her studio an intriguing window display, a group of marchers for International Women's Year, or laundry hung out to dry in a back alley.

Miyuki Tanobe prefers working-class neighborhoods for her urban scenes. Typical urban pastimes such as a game of pick-up hockey in the back alley, or a street dance on a national holiday, often serve as subjects. For Tanobe, children are an essential part of city life, with their limitless energy and penchant for mischievous pranks. She pays special attention to detail when painting interiors, taking great care with a bit of lettering from a menu or poster, or a warped beam or floor. Miyuki Tanobe's work, with its down-to-earth subject matter and keen sense of observation, is an important testimony to our times.

In *Monday, Washing-day*, Tanobe depicts the bustle of a Montreal East End back alley on washing day. A group of children play joyfully on a small patch of grass, heedless of their mothers' toils, while the latter take a brief rest from their labors, all the while keeping a watchful eye on their charges. Details in the painting such as the weather-worn brickwork, the ramshackled metal sheds, and the crooked posts holding up the clotheslines all testify to Tanobe's masterful depiction of the urban environment, especially of Montreal's working-class neighborhoods.

Tanobe : Tå • no • ba

NAPOLÉON BOURASSA, *Les petits pêcheurs (The Little Fishermen)*

1827-1916

Napoléon Bourassa was born in L'Acadie in 1827. He began to study painting at the age of 22 under Théophile Hamel.

Bourassa was a writer, teacher and musician as well as a painter. Like most young aspiring artists, he longed to go to Europe and left for the continent in 1852. During his four years in Europe, Bourassa spent most of his time in Rome, where he studied under the renowned painter and frescoer, Overbeck. Overbeck was somewhat of a mystic, and encouraged Bourassa to pursue a religious orientation in his work. Through the years, Bourassa became increasingly ultramontane in outlook, believing in the supremacy of the Papacy and the essential role of religion in social reform. Such ideas in a religious painter could only be an added attraction for patrons.

Originally a portraitist and art teacher, Bourassa began church decoration only later in his career. After 1858, Bourassa's career began to burgeon. He taught art classes, lectured at the Catholic's Union reading room, and, in 1863, founded the magazine *Revue Canadienne*, in which he published his novel *Jacques et Marie* in a series of 13 installments. During the same period, Bourassa also lectured extensively on art.

Commissions from the Catholic Church reached a peak after 1872, when Bourassa was 45 years old. Bourassa was responsible for both the decoration and the design of the chapel for the Notre-Dame de Lourdes Church in Montreal on the corner of St.Catherine and St.Denis streets (now a part of the Université du Québec à Montréal campus). In his multifaceted career, Bourassa integrated architecture with the visual arts long before it became fashionable. He also decorated the Montebello church on the banks of the Ottawa River.

Although Bourassa was well known during his lifetime, interest in his work increased particularly after his death. In 1969, his granddaughter, Anne Bourassa, published a copiously illustrated monograph on her grandfather's work.

The romanticism of Bourassa's painting *Les petits pêcheurs* reflects the influence of his teacher, Théophile Hamel. Like his teacher, Bourassa favored precise outlines, chiaroscuro, and highly dramatic compositions. The background in the painting resembles a cardboard stage-backdrop, and the intense expressions of the children invite the spectator to contemplate, rather than participate in the scene.

Bourassa : Boo • rä • sä

LOUISE SCOTT, *Two Blue Balloons, One Grey, 1963*

1936-

Louise Scott was born in New York in 1936. She spent her youth in Ottawa, and studied art at the School of Art and Design of the Montreal Museum of Fine Arts. Later, she went to Austria to study under the famous painter and writer Oscar Kokoschka. Kokoschka is celebrated for his disfigured and grotesque portraits, which are rich in psychological insight.

Having children did not prevent Scott from painting; on the contrary, her two children and their friends often served as inspiration for her canvases. Scott's style bears little resemblance to the work of other contemporary artists, except perhaps for painters like the Canadian artist, Alex Colville, whose work contains elements of the magical, the naive, or the imaginary. Scott's paintings are peopled with childlike figures who seem to come from another era. Their clothes sometimes suggest a parade or circus, and their movements and facial expressions give them the appearance of statues or rag dolls.

Although Scott leaves a few faint brush marks on her paintings, each surface is painted with a single color. The result is fairly flat, with slight variations in tone adding a bit of relief and modeling.

Two Blue Balloons, One Grey shows four children holding balloons. Scott's careful choice and distribution of color gives her painting a decorative character. The vertical stripes in the reclining figure's skirt and the horizontal stripes in her hat draw the viewer into the painting. Scott uses color and patterns to unify the composition The strings attached to the balloons underline the links between figures and objects.

After teaching several years at Sir George Williams University (now Concordia) in Montreal, Scott returned to her studio to paint full time. She prefers fairly large canvases, usually around 1.25 meters (4'.1/8") high and 2 meters (6'6") wide, which require a great deal of time to complete. Her work is exhibited regularly at the Galerie de l'art français in Montreal.

MARY CASSATT, *The Sisters*, around 1885

1845-1926

Mary Cassatt was born in 1845 in Allegheny City, Pennsylvania. She was the fourth surviving child in her family. Mary's father was a wealthy man who loved to travel, and her childhood was a whirlwind of comings and goings.

In 1853, Mary's younger brother became ill, and the family was forced to settle in Paris. Seizing the opportunity to further her interest in art, Mary joined her mother in frequent trips to the Louvre, where painters gathered daily to copy the canvases of their favorite Old Masters. Later, the Cassatt family moved to Germany for two years, where Alexander, Mary's older brother, studied engineering. In 1855, after the death of Mary's younger brother, the Cassatts returned to the United States.

From 1861 to 1864, Mary studied art at the Pennsylvania Academy of the Fine Arts in Philadelphia. After copying innumerable plaster casts of antique sculpture, she decided to devote herself to painting. The leading artists of the day, however, were to be found in Europe, and it was there that Mary chose to continue her studies. She joined the studio of Charles Chaplin, a fashionable painter at the time. This arrangement soon proved to be too confining, and Mary decided to study on her own at the Louvre and the École des Beaux-Arts.

Cassatt remained in Europe for four years, participating in the 1868 Paris Salon. War in 1870 forced her to return to Philadelphia, but at the earliest opportunity she went back to Europe to study the Old Masters whose works played an important role in inspiring Cassatt's work.

In 1874, a handful of artists who came to be known as the Impressionists banded together in the name of artistic freedom to defy the Paris Salon and artistic conventions of the day. Cassatt took particular note of the show and immersed herself in Impressionist art. At the time, there was no stigma attached to emulating a particular artist or school, and Cassatt began to paint outdoors as the Impressionists did. Her light, high-key colors and fluid brush strokes are typical of Impressionism.

Subsequently, Cassatt participated in several Impressionist exhibitions, the last of which was held in Paris in 1886. The same year, Cassatt participated in the first Impressionist exhibition in America, organized by the art dealer, Durand-Ruel.

In 1890, after being profoundly influenced by an exhibition of Japanese prints at the École des Beaux-Arts de Paris, Cassatt introduced certain Japanese artistic conventions, such as delicate lines, solid areas of color, rich patterns and flattened space, into her own engravings.

Although Mary Cassatt never married or had children, she had a profound understanding of the delights of children and motherhood. Her subjects were primarily women, and young children playing, sleeping, or in relaxed poses.

By 1915, cataracts had developed in both Mary's eyes. By the twenties she was nearly blind and was forced to give up her work completely. Cassatt retained her original enthusiasm and dedication to art until her death in 1926.

Cassatt painted *The Sisters* around 1885 when Impressionism was at its height of development. If we are to judge by the background composition and the way which the girl's clothes are rendered, this painting is probably unfinished, although the artist has signed it. *The Sisters* was immediately acquired by the Parisian merchant, Ambroise Vollard. The most finished parts are the faces of the two sisters who are looking toward a point situated outside the painting while they occupy a pictorial space that accentuates their vulnerableness and littleness. *The Sisters* represents one of the most sensible and delicate studies of children Mary Cassatt ever painted.

THÉOPHILE HAMEL; *Flore and Olympe Chauveau*

1817-1870

Théophile Hamel was born in 1817 in Sainte-Foy. At the age of 20, he became an apprentice of the well-known portraitist Plamondon and developed an outstanding technical facility in drawing. Following Plamondon's successful example, he began to seek out potential buyers for his portraits among Quebec City, Montreal, and Toronto politicians.

In his portraits, Hamel characteristically used a large lighted area behind his subjects to accentuate their silhouettes. Later, he began to paint society ladies as well as politicians, portraying them against theatrical-looking backgrounds of drapery or library shelves.

Despite this promising beginning to his career, Hamel left for Europe in 1840, to perfect his knowledge of subjects and techniques. To finance his trip, he obtained several commissions for copies of the Old Masters before his departure. During his three years in Europe, Hamel also sketched famous Roman monuments like the Roman baths, the Trevi Fountains, and the Temple of Vesta. In Paris, he copied several of Murillo's paintings, and during a stay in Antwerp, he copied Rubens and Van Dyck.

Returning to Canada in 1843, Hamel quickly built up an impressive clientele of politicians, including Narcisse Belleau, who was the prime minister of Canada for the two years preceding Confederation. In 1856, he was commissioned by the Quebec government to paint a portrait of the members of the Quebec legislature before the union of Lower and Upper Canada. This work took Hamel two years to complete. Hamel also painted numerous portraits of Church and government leaders in both Canada and the United States, and had to travel to Kingston, Hamilton, and New York City to complete his commissions. Several of his most famous portraits were reproduced in lithographs, increasing his revenues as well as his renown as a portraitist.

Besides his numerous portraits, Hamel also painted large historical scenes which pictured Jacques Cartier, Champlain, and several famous Indian leaders. Hamel was famous for his speed as well as for his technical ability in painting, and could sometimes finish a portrait in a morning. Hamel's tremendous production was too much for his fragile constitution. He died in 1870, an exhausted man.

This portrait of *Flore and Olympe Chauveau* illustrates Hamel's polished colors, theatrical sense of composition, and superb ability as a craftsman. The vast landscape in the background adds to the romantic character of the scene. It is important to remember that, at the time, many Canadians fervently longed for the union of Upper and Lower Canada into one "vast and beautiful country" and a historical painter like Hamel could not avoid being influenced by the same enthusiasm in his painting.

Hamel: A • mel

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REPRODUCTIONS

PACKET 1 SHAPES, COLORS, AND STORIES

HERBIN, August (France 1882-1960)
Vendredi I (Friday I), 1951,
Oil on canvas, 37 ¾" x 50 ¾" (96 x 129 cm).
Collection, Musée national d'art moderne
Centre Georges Pompidou, Paris.

KANDINSKY, Wassily (Russia 1866-1944)
Several Circles, no. 323, 1926,
Oil on canvas, 55 ¼" x 55 ⅛" (140 x 140 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.
Photograph © Nyles Aronowitz.

KOHLMEYER, Ida (United States, 1912-)
Circus Series #2, 1978,
Acrylic, pencil and canvas on canvas,
73 ½" x 63 ¼" (186.7 x 160.7 cm).
Collection, San Francisco Museum of Modern Art.
Gift of Dr. William C. Sawyer.

KLEE, Paul (Germany, 1879-1940)
Red Balloon, 1922,
Oil on chalk-primed linen gauze mounted on board,
12 ½" x 12 ¼" (31.8 x 31.1 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.

BELLEFLEUR, Léon (Canada, 1910-)
Le poisson dans la ville (Fish in the City), 1946,
Oil on canvas, 27 ½" x 33 ½" (69.8 x 85.2 cm).
Private collection, Montreal, Canada.

PACKET 2 PETS ARE PART OF OUR LIVES

GAUGUIN, PAUL (France, 1848-1903)
Still Life with Three Puppies, 1888,
Oil on wood, 36 ⅛" x 24 ⅝" (91.8 x 62.6 cm),
Collection, The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund.
Photograph © 1988 The Museum of Modern Art.

BONNARD, Pierre (France 1867-1947)
La Femme au chat (Woman with a Cat), 1912,
Oil on canvas, 30 ¼" x 17" (77 x 43 cm).
Collection, Musée d'Orsay, Paris.
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GOYA, Francisco de (Spain 1746-1828)
Don Manuel Osorio Manrique de Zuñiga, 1784,
Oil on canvas, 50" x 40" (127 x 101 cm).
Collection, The Metropolitan Museum of Art,
New York.
Jules S. Bache Collection, 1949.

COLVILLE, Alexander (Canada, 1920-)
Child and Dog, 1952,
Tempera on wood, 31 ¾" x 23 ¾" (80.9 x 60.3 cm).
Collection, National Gallery of Canada, Ottawa.

RENOIR, Pierre Auguste (France 1841-1919)
Madame Charpentier and Her Children, 1878,
Oil on canvas, 60 ½" x 74 ⅞" (153.7 x 190.2 cm).
Collection, the Metropolitan Museum of Art, New York.
The Wolfe Fund, 1907.

PACKET 3 PORTRAITS ARE IMAGES OF PEOPLE

CURRIER & IVES (Published by) (U.S. 19th Century)
The Little Pets,
Hand-colored lithograph, 12" x 9" (30.5 x 23 cm).
Collection, The Metropolitan Museum of Art,
New York.

PICASSO, Pablo (Spain 1881-1973)
Portrait de Marie-Thérèse
(Portrait of Marie-Thérèse), 1937,
Oil on canvas, 39 ¼" x 32" (100 x 81 cm).
Collection, Musée Picasso, Paris.
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CASSATT, Mary (United States 1845-1926)
Spring: Margot Standing in A Garden, 1902,
Oil on canvas, 26 ¾" x 22 ¾" (67.9 x 57.8 cm).
Collection, The Metropolitan Museum of Art,
New York.

MONET, Claude (France 1840-1926)
Coin d'appartement (Corner of Apartment), 1875,
Oil on canvas, 32" x 23 ¾" (81.5 x 60.5 cm).
Collection, Musée d'Orsay, Paris.
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KANE, Paul (Ireland 1810-1871)
Caw-Wacham, 1847,
Oil on canvas. 30 ¼" x 25" (76.8 x 63.5 cm),
Collection, The Montreal Museum of Fine Arts.

PACKET 4 ANIMALS IN THE WILD

DUMOUCHEL, Albert (Canada 1916-1971)
L'horrible chat des neiges
(The Horrible Snow Cat), 1969,
Woodcut (edition of 10), 24 ½" x 19" (62 x 49 cm).
Private collection.

DELACROIX, Eugène (France 1798-1863)
Jeune tigre jouant avec sa mère (Young Tiger
Playing with His Mother), 1830,
Oil on canvas, 51 ½" x 76 ½" (131 x 194.5 cm).
Collection, Musée du Louvre, Paris.
© Réunion des Musées Nationaux.

GÉRÔME, Jean-Léon (France 1824-1904)
Tiger and Cubs (La tigresse et ses petits),
Oil on canvas, 29" x 36" (73.7 x 91.4 cm).
Collection, The Metropolitan Museum of Art,
New York.
Bequest of Susan P. Colgate, 1936.

SOSEN, Mori (Japan 1747-1821)
Japanese Macaques, detail #2: Three Monkeys,
Colors and silk, 41" x 15" (104 x 38 cm),
Collection, The Metropolitan Museum of Art, New York.
The Charles Stewart Smith Collection,
Gift of Mrs. Charles Stewart Smith, Mrs.Charles
Stewart Smith, Jr., and Howard Caswell Smith,
In memory of Charles Stewart Smith, 1914.

ROUSSEAU, Henri (France 1844-1910)
Exotic Landscape, 1910,
Oil on canvas, 51 ¼" x 64" (130.1 x 162 cm).
Collection, Norton Simon Museum, Pasadena,
California.

PACKET 5 CHILDREN TOGETHER

TANOBE, Miyuki (Japan 1939-)
Monday, Washing-day (Lundi jour de lessive), 1972,
Nihonga (Japanese method), 11 ½" x 8 ¾" (29 x 22.5 cm).
Private collection.

BOURASSA, Napoléon (Canada 1827-1916)
The Little Fishermen (Les petits pêcheurs),
Early 20th Century.
Oil on canvas, 19" x 23" (49 x 58.6 cm).
Collection, Musée du Québec, Quebec City.

SCOTT, Louise (Canada 1936-)
Two Blue Balloons, One Grey, 1963,
Oil on masonite, 36" x 48" (91.9 x 122 cm).
Collection, Musée du Québec, Quebec City.

CASSATT, Mary (United States 1844-1926)
Les soeurs (The Sisters), ca. 1885,
Oil on canvas, 18" x 22" (46.2 x 56 cm).
Collection, Glasgow Art Gallery & Museum.

HAMEL, Théophile (Canada 1817-1870)
Flore and Olympe Chauveau,
Oil on canvas, 29" x 35" (74.6 x 88.8 cm).
Collection, Musée du Québec, Quebec City.

1 Tanobe, Miyuki, *Monday, Washing-day (Lundi, jour de lessive)*
2 Bourassa, Napoléon, *The Little Fishermen (Les petits pêcheurs)*
3 Scott, Louise, *Two Blue Balloons, One Grey*
4 Cassat, Mary, *Les soeurs (The Sisters)*
5 Hamel Théophile, *Flore and Olympe Chauveau*

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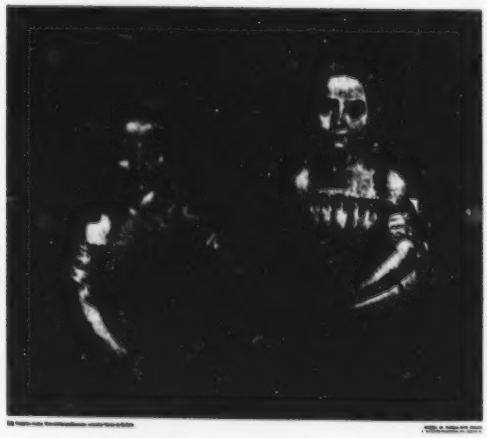

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